Creative placekeeping led by grassroots communities most affected by displacement

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Executive Summary

Project Overview

As Seattle becomes an increasingly expensive place to live, many artists have struggled to keep up with the city's rapidly rising cost of living. For artists of color, the affordability crisis is more acute and has been compounded by institutional factors, primarily structural racism and a white dominated creative industry. Neighborhoods that have historically been majority people of color, like the Central District and Chinatown-International District, are becoming more expensive and have lost many longtime residents due to high rents, high home prices, and other factors. As people of color are pushed out of their home communities, many of these historic and predominantly ethnic neighborhoods experience less community bonds and cohesion.

The Seattle Office of Arts and Culture (ARTS) commissioned the UW Evans School of Public Policy and Governance's Student Consulting Lab to research innovative creative placekeeping efforts being led at a grassroots level. Creative placekeeping refers to strategies that build cultural vibrancy to promote and celebrate the heritage of communities residing in a specific neighborhood - often focusing on people of color in historically ethnic neighborhoods. In collaboration with ARTS, the Evans School consulting team identified three primary research questions:

- 1. What are best practices for creative placekeeping in other cities experiencing cultural displacement?
- 2. What are current effective creative placekeeping efforts in Seattle led by grassroots communities most affected by displacement?

¹ Lloyd, S. A. (2018, June 25). One-third of Seattle-area households are burdened by housing costs. *Curbed Seattle*. Retrieved from https://seattle.curbed.com/2018/6/25/17501872/seattle-area-housing-cost-burden

² Beason, T. (2016, May 28). Central District's shrinking black community wonders what's next. *The Seattle Times*. Retrieved from www.seattletimes.com/seattle-news/central-districts-shrinking-black-community-wonders-whats-next/

³ Gibbons, J., Barton, M. S., & Reling, T. T. (2019). Do gentrifying neighbourhoods have less community? Evidence from Philadelphia. *Urban Studies*, *57*(6), 1143-1163. doi:10.1177/0042098019829331

3. How can ARTS use its resources and status as a government agency to support community-led creative placekeeping efforts?

To answer these research questions, we conducted a field scan of creative placekeeping best practices in cities similar to Seattle. On a local level, we interviewed grassroots organizations pioneering innovative work to retain and reclaim their communities' cultural roots. Using our research, we provided a set of recommendations to ARTS on how they can best support these community-led efforts.

- 1. Increase the amount of flexible funds ARTS provides to grassroots organizations.
- Expand ARTS' cultural space resources to include active outreach and training for communities at risk of displacement.
- 3. Designate ARTS resources to document local creative placekeeping efforts and connect organizations doing similar work.
- 4. Expand the Artist Up program to include more organizations and city departments.
- 5. Implement accountability & transparency protocols

Preface: Impact of COVID-19 on our Research

In Spring 2020, the COVID-19 pandemic began spreading in the United States, with the Seattle area as its first epicenter. The arts sector was hit hard by the resulting mandatory stay-at-home measures. Many organizations could no longer count on revenue from exhibits and performances, and faced declining donations from donors impacted by financial losses. A recent study by ArtsFund, published in March 2020, found that projected losses totaled \$21.6 million through March, \$43.8 million through April, and \$74.1 million through May. The organizations most impacted by the coronavirus pandemic were small, grassroots arts groups - the very

⁴ Milne, S. (2020, March 24). A New Survey Shows Coronavirus's 'Staggering and Immediate Impact on the Arts'. Retrieved from http://www.seattlemet.com/arts-and-culture/2020/03/a-survey-shows-coronavirus-s-staggering-impact-on-the-arts

organizations we sought to interview. As we conducted interviews, we made space for organizations to highlight their responses to COVID-19, many of which provided important lessons for our project. We are incredibly grateful to everyone we interviewed for being so gracious with their time, and for the critical work they are doing in their community.

Key Definitions

To clarify and introduce the academic terms in our paper, we have included a list of key definitions:

Gentrification: the process in which neighborhoods with low socioeconomic status experience increased investment and an influx of new residents of higher socioeconomic status.⁵

Equitable Development: making public and private investments in neighborhoods that have been historically disenfranchised so that key positive outcomes are equitably distributed across all communities.⁶

Creative Placekeeping: strategies that build cultural vibrancy to promote and celebrate the heritage of communities residing in a certain neighborhood - often focusing on people of color in historically ethnic neighborhoods. Creative placekeeping places particular emphasis on investing in communities already living in historical neighborhoods and strengthening their ability to preserve existing cultural heritage.⁷

Grassroots Organization: an oftentimes small organization that is deeply connected to and led by a certain community. These organizations engage their constituencies by identifying the collective issues they face and organizing to advocate for solutions.⁸

⁵ Hwang, J., & Lin, J. (2016, July 20). What Have We Learned About the Causes of Recent Gentrification? Retrieved from https://papers.srn.com/sol3/papers.cfm?abstract_id=2812045

⁶ Equitable Development Initiative. (n.d.). Retrieved from http://www.seattle.gov/opcd/ongoing-initiatives/equitable-development-initiative

⁷ Manklang, M. (2016, March 08). Creative Placemaking, Placekeeping, and Cultural Strategies to Resist Displacement. Retrieved from https://usdac.us/blogac/2017/12/11/creative-placemaking-placekeeping-and-cultural-strategies-to-resist-displacement

⁸ "What Is Grassroots Organizing." *Community Catalyst*, Retrived from www.communitycatalyst.org/resources/tools/copy-of-grassroots/what-is-grassroots-organizing.

Chapter 1: Introduction

Seattle Office of Arts and Culture (ARTS)

The Seattle Office of Arts and Culture (ARTS) manages the City of Seattle's creative initiatives and is responsible for fostering artistic and cultural vibrancy across the city. Beginning as the Seattle Arts Commission in 1971, ARTS became an official city department in November 2002. They have been a pioneer in democratizing the arts, activating cultural spaces, and applying a racial equity lens to their work.

Through its Cultural Space program, ARTS has spearheaded efforts to preserve, create, and activate spaces for artists of color and lower-income creatives in rapidly gentrifying neighborhoods. In 2017, ARTS released the CAP Report: 30 Ideas for the Creation, Activation, and Preservation (CAP) of Cultural Space, which outlined 30 recommendations to strengthen cultural spaces across the city. The recommendations included a wide variety of measures - from adjusting developer incentives to reclassifying art space in the Building Code. The CAP Report highlights possible pathways to strengthen cultural spaces in the face of rapid development and an escalating affordability crisis.

In 2019, ARTS released the Structure for Stability report, which advocated for the creation of a "Cultural Space Agency" to manage and hold properties to be used as cultural spaces. The Cultural Space Agency would be comprised of three entities - a public development authority to receive government funds and handle real estate transactions, a 501(c)3 nonprofit to collect donations and develop programs, and Limited Liability Corporations (LLC's) to own property and serve as investment vehicles for community stakeholders and social impact investors. The newly

⁹ Engstrom, R. (n.d.). About Us. Retrieved from http://www.seattle.gov/arts/about-us

¹⁰ Blecha, P. (2013, July 22). Seattle Arts Commission/Office of Arts & Culture (P. Becker, Ed.). Retrieved from http://www.historylink.org/File/9684

created organization would be empowered to purchase, manage, and preserve properties to prevent cultural spaces from getting demolished amidst Seattle's hot real estate market. At the time of this report being written, during the height of a global pandemic, the city has imposed a hiring and spending freeze, and the status of the proposed PDA is unknown.

ARTS also provides grants to artists, cultural organizations, and communities. By investing directly in cultural initiatives, ARTS helps local, diverse communities retain and foster cultural vibrancy. ARTS' grants support everything from capital projects for cultural spaces (Cultural Facilities Fund) to arts education in schools (Youth Arts Grant). In addition, ARTS' other programs include:

- ➤ ARTS at King Street Station: a recently renovated historical building which serves as

 ARTS' office and a cultural space open to the public. King Street Station features local artists selected by community advisors through year-round public exhibits.
- ➤ 1% for Public Art: more than 400 permanent public art projects and 3,000 portable works funded by 1% of the City of Seattle's eligible capital improvement project funds.
- ➤ The Creative Advantage: an initiative to expand arts access to children and youth by investing in professional development for young artists, expanding arts classes in local schools, sponsoring visual art in school buildings, partnering with local creative professionals, and more.

Affordability Crisis in Seattle

Over the last 10 years, Seattle's population has grown by nearly 19 percent.¹¹ However, the private market and affordable housing stock have not kept pace with the city's growth. On average,

¹¹ The Roots of the Crisis. (n.d.). Retrieved from http://www.seattle.gov/homelessness/the-roots-of-the-crisis

someone moves to Seattle every twenty minutes while a new housing unit is built only every 90 minutes. ¹² As a result, many residents have seen skyrocketing rent increases and housing prices.

In 2010, the median rent in Seattle was \$990. In 2017, median rent in Seattle increased to \$1,555, a rise of nearly 57 percent. Since then, the city has continued to see rent increases that outpace wage growth. With more than half of Seattle households reporting income less than \$50,000, many households cannot keep up with the city's rising cost of living.

More than one-third of all Seattle households are rent-burdened - meaning they pay more than 30 percent of their income on rent. ¹⁵ Unsurprisingly, low-income households struggle the most. 87.7 percent of households earning less than \$15,000 per year are rent-burdened. However, even middle-income households have trouble coping with high housing costs. Nearly 40 percent of households earning between \$45,000 and \$75,000 per year are rent-burdened. In 2018, the average rent for a two-bedroom apartment was \$2,200, which means a Seattle household would need to earn at least \$88,000 per year to avoid being rent-burdened. ¹⁶ However, an annual income of \$88,000 is far above the area median income for households of color.

When households pay a disproportionately large share of their income on rent and utilities, it crowds out other necessities like food, transportation, medical care, education, and more. It also reduces discretionary spending, like tickets to cultural events or art exhibits, which can be important to feel connected to the community. As a result, many low-income families can no longer afford to live in Seattle and have been pushed out into the surrounding areas. From 2010 to 2015, the number

¹² Richter, M. (2020, January 24). "Introduction to ARTS' Cultural Space Program." [Personal interview]. Interviewed by Pich Keo, Chenyang Jin, Mitchell Chen and Huan Xu.

¹³ Guy, G. (2019, August 05). Seattle Now Most Expensive City for Renters Outside California, Census Data Shows. *The Seattle Times*. Retrieved from https://www.seattletimes.com/seattle-news/data/seattle-now-most-expensive-city-for-renters-outside-california-census-data-shows/

¹⁴ Guy, G. (2017, August 30). A city of riches? Most Seattle filers make less than \$50K, IRS data show. *The Seattle Times*. Retrieved from www.seattletimes.com/seattle-news/politics/a-city-of-riches-most-seattle-filers-make-less-than-50k-irs-data-show/

¹⁵ Lloyd, S. A. (2018, June 25). One-third of Seattle-area households are burdened by housing costs. *Curbed Seattle*. Retrieved from https://seattle.curbed.com/2018/6/25/17501872/seattle-area-housing-cost-burden

¹⁶ Thomas, T. (2020). Forced Evictions, Gentrification, & Race Seattle & King County. Presentation. Seattle.

of Seattle residents with household incomes above \$75,000 grew more than 11 times faster than residents who earned less.¹⁷ From 2010 to 2018, Seattle gained 53,379 technology and digital services jobs, which tend to have high median pay¹⁸. For artists, teachers, public servants, and others who make up the cultural fabric of a community, it has become more and more difficult to live in Seattle.

Gentrification

Gentrification is defined as "the process in which neighborhoods with low socioeconomic status experience increased investment and an influx of new residents of higher socioeconomic status". ¹⁹Gentrification can also be identified with many physical indicators such as new retail or amenities geared toward more affluent residents.

Researchers have identified multiple causes behind gentrification:²⁰

- Cities with strong job growth and an influx of highly paid employees strain the city's existing housing supply, which pushes high earners into historically affordable neighborhoods.
- ➤ Neighborhoods in close proximity to major job centers attract highly paid employees who want to avoid the opportunity costs of commuting.
- > Increased amenities attract more affluent residents. These may include cultural establishments, retail stores, grocery stores, and personal service companies.

¹⁷ Guy, G. (2017, April 14). Will the last middle-class person leaving Seattle turn out the lights? *The Seattle Times*. Retrieved from http://www.seattletimes.com/seattle-news/data/will-the-last-middle-class-person-leaving-seattle-turn-out-the-lights/

¹⁸ Muro, M. (2020, March 03). No matter which way you look at it, tech jobs are still concentrating in just a few cities. Retrieved from http://www.brookings.edu/research/tech-is-still-concentrating/

¹⁹ Hwang, J., & Lin, J. (2016). What Have We Learned About the Causes of Recent Gentrification? *Working Paper (Federal Reserve Bank of Philadelphia*). doi:10.21799/frbp.wp.2016.20

²⁰ Hwang, J., & Lin, J. (2016). What Have We Learned About the Causes of Recent Gentrification? *Working Paper (Federal Reserve Bank of Philadelphia*). doi:10.21799/frbp.wp.2016.20

- ➤ Policymaking that prioritizes free market solutions is less effective in supporting low-income residents. The shift away from direct public intervention, like affordable housing for low-income households, has exacerbated widening income inequality.
- ➤ Zoning laws, historical preservation designations, developer incentives, restrictions on public space usage, and cultural revitalization projects can shift the value of certain neighborhoods, particularly in ways that attract more affluent residents.
- Increased investment in public transportation oftentimes increases the amenity value of neighborhoods.
- Discriminatory lending practices that decrease the availability of capital to racial and ethnic minority homebuyers.

In many instances, gentrification raises the cost of living and pushes out former residents who are no longer able to afford being in the neighborhood. The proportion of Black residents in the Central District, Seattle's once historically black neighborhood, has plummeted from 70 percent in the 1960s to less than 20 percent today. ²¹ By contrast, the number of white residents has increased to 60 percent. Anecdotally, many current black residents have expressed frustration that the community is being pushed further into surrounding areas.

The City of Seattle's 2035 Growth and Equity Analysis identified Seattle's historically Asian American neighborhood, Chinatown/International District, as a neighborhood at high risk of displacement, second only to Rainier Beach.²² According to the American Community Survey, Chinatown/International District has a poverty rate of 37.3 percent, more than twice the 14.5

²² United States, City of Seattle, Department of Planning & Development. (2015, May). Seattle 2035 | Growth and Equity | Analyzing Impacts on Displacement and Opportunity Related to Seattle's Growth Strategy. Retrieved from http://www.seattle.gov/dpd/cs/groups/pan/@pan/documents/web_informational/p2273984.pdf

²¹ Beason, T. (2016, May 28). Central District's shrinking black community wonders what's next. *The Seattle Times*. Retrieved from www.seattletimes.com/seattle-news/central-districts-shrinking-black-community-wonders-whats-next/

percent for Seattle as a whole. With so many low-income households, the CID neighborhood and its current residents are more sensitive to increases in cost of living.

Gentrification is defined as "the process in which neighborhoods with low socioeconomic status experience increased investment and an influx of new residents of higher socioeconomic status".

As it becomes more expensive to live in rapidly gentrifying neighborhoods, the cultural fabric of their communities becomes strained. Businesses, community gathering places, and cultural establishments operated by and for communities of color struggle to keep up with rising costs.

Additionally, many longtime residents experience discriminatory behavior from new residents.²³ As a result, many people of color in gentrifying neighborhoods who decide to stay report a loss of community and a rapidly changing social network.

City of Seattle Equitable Development Initiative

As the cost of living and rent and real estate in Seattle has grown less affordable, communities of color have criticized the burdens associated with growth. In 2015, activists asserted that the city's comprehensive plan would accelerate gentrification and displacement for communities of color. As a result, many community groups across cultural identities and neighborhoods came together to advocate the city find ways to promote equitable development. They were ultimately successful in creating what is known today as the Equitable Development Initiative (EDI).

Housed in the Office of Community Planning and Development (OPCD), but with stakeholders across the city, the EDI invests financial resources directly into place-based projects led by communities most impacted by displacement. Since its founding, the EDI has granted more than \$21 million dollars to organizations in neighborhoods including Chinatown-International District,

²³ Chong, E. (2017, September 17). Examining the Negative Impacts of Gentrification. *Georgetown Journal on Poverty Law & Policy*. Retrieved from https://www.law.georgetown.edu/poverty-journal/blog/examining-the-negative-impacts-of-gentrification/

Central District, and Rainier Beach to fund economic development, creative placekeeping, health equity, and public transportation projects. Recipient organizations include: Chief Seattle Club, the Duwamish Longhouse, Friends of Little Saigon, Queer the Land, and the Rainier Beach Action Coalition. The EDI is unique because it is an interdepartmental initiative that is led by community members, has financial resources, and can guide how the city prioritizes its work.

Ubax Gardheere, the Equitable Development Division Manager of the EDI, noted that good solutions come from impacted communities, and that it is powerful for inter-departmental teams to center communities to advance policies. The work of EDI focuses on the causes of displacement rather than just the symptoms by fostering community wealth and economic mobility. Building local cultural assets expands affordable, dependable housing and transportation for communities impacted by displacement. EDI's annual request for proposals has doubled since 2018, highlighting the need to fund equitable development initiatives.

Creative Placekeeping

The National Endowment for the Arts (NEA) defines creative placemaking as "the role of arts organizations, artists, and designers in making better places." In practical terms, creative placemaking gives artists a role in economic development in order to strengthen neighborhoods' cultural assets. Recently, "creative placekeeping" has emerged as a counter to creative placemaking. In making neighborhoods more attractive through creative placemaking, artists are arguably complicit in accelerating gentrification. Activists argue that economic development should also benefit communities already living in neighborhoods slated for community development - also referred to as residents incumbent to a neighborhood.²⁵

Creative placekeeping enhances the cultural vibrancy of longstanding communities and helps residents keep cultural spaces in the face of rising costs.

²⁴ Ashley, A. J., Hughes, J., Reed, J., Beattie, S., Jackson, M. R., Robinson, E., . . . Zabel, L. (2017, January). (United States, National Endowment for the Arts, Office of Management and Budget). Retrieved from www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking_Jan2017.pdf

²⁵ Manklang, M. (2016, March 08). Creative Placemaking, Placekeeping, and Cultural Strategies to Resist Displacement. Retrieved from https://usdac.us/blogac/2017/12/11/creative-placemaking-placekeeping-and-cultural-strategies-to-resist-displacement

Creative placemaking is "the role of arts organizations, artists, and designers in making better places."

Creative placekeeping²⁶ can take many forms:

- ➤ Building community cultural assets by purchasing physical spaces and supporting community ownership.
- Proactively engaging with communities during community and economic development planning, and incorporating their feedback during implementation.
- Financially supporting existing community spaces like key businesses, theaters, community centers, and other important gathering places.
- Supporting key community events that celebrate culture and strengthen relationships across a community.
- ➤ Commissioning public works of art to employ local artists and to create physical identifiers of a community's culture.

We recognize that creative placekeeping is a broad and constantly shifting term. Using a race and social justice lens, our group defined creative placekeeping as *strategies that build cultural vibrancy* that promotes and celebrates the heritage of communities of color.

²⁶ Manklang, M. (2016, March 08). Creative Placemaking, Placekeeping, and Cultural Strategies to Resist Displacement. Retrieved from https://usdac.us/blogac/2017/12/11/creative-placemaking-placekeeping-and-cultural-strategies-to-resist-displacement

Chapter 2: Research Design and Methods

Research Objectives

Against increasing affordability pressures and gentrification, many communities in Seattle are implementing creative strategies to retain and strengthen their cultural roots. These strategies are innovative and diverse, reflective of the communities that created them. Most importantly, many of these efforts are led by people who are most impacted by displacement.

As a government agency, ARTS is in a unique position to support and amplify these community-led creative placekeeping strategies. ARTS can highlight organizations with less access to major stakeholders, provide financial resources, share information, and use its power to advocate for systems-wide change. However, ARTS cannot implement these strategies without community input and an understanding of the work being done at a grassroots level.

The Evans School Student Consulting Lab team aims to support ARTS by identifying, documenting, and analyzing grassroots creative placekeeping efforts in neighborhoods experiencing gentrification. We believe ARTS will be able to use this information to inform their work supporting communities most impacted by displacement. As part of our project, we asked organizations how government agencies can best support their work so we can provide concrete, clear recommendations to ARTS.

Research Questions and Methodology

To guide our work, we created three research questions:

- 1. What are best practices for creative placekeeping in other cities experiencing cultural displacement?
- 2. What are current effective creative placekeeping efforts in Seattle led by grassroots communities most affected by displacement?

3. How can ARTS use its resources and status as a government agency to support community-led creative placekeeping efforts?

Our research methodology was a mixed-methods approach, consisting primarily of field scans and interviews. We deliberately selected our research methods to yield rich qualitative results. We wanted to capture the full scale of innovation being led by communities most impacted by displacement. Our aim was to have as inclusive of a research process as possible.

Field Scan

We focused our secondary research on five cities with similar demographic and economic trends as Seattle. Three cities, Toronto, Vancouver, and San Francisco, were selected because, like Seattle, they are also experiencing an affordability crisis. Two cities, Minneapolis and Los Angeles, were selected because they have vibrant arts ecosystems comparable to Seattle. Each city has many examples of organizing and creative placekeeping efforts led by communities of color and other groups facing displacement. We selected case studies and best practices that could be informative to Seattle - whether because of similarities in community networks or because of the idea's novelty.

Case Studies and Interviews

Our interviews focused heavily on local, community-based organizations in Chinatown/International District, Central District, Beacon Hill, and the greater Rainier Valley region due to their relationship with gentrification and rich history of creative placekeeping at a grassroots level.

We identified individuals and organizations through referrals by internal stakeholders within ARTS and other city departments. Then, we narrowed our list of approximately 50 individuals and organizations using the following selection criteria:

Less connected to ARTS

- ➤ Led by and for communities most impacted by displacement
- ➤ Pioneering innovative work
- > Focused on supporting artists of color

We used semi-structured interviews. Due to COVID-19 physical distancing guidelines, interviews were primarily conducted by phone.

We documented and created descriptive profiles of the organizations we interviewed.

Creating this inventory aided our analysis and may be useful to ARTS as they plan future efforts to support grassroots initiatives.

We presented a set of recommendations to ARTS outlining how they can support grassroots creative placekeeping efforts. These recommendations came directly from the communities we interviewed. By acting as a third party, we hoped that participants would be more candid in their feedback and what they would like to see from ARTS.

Research Context and Exploration

For context about creative placekeeping policy, we interviewed Dr. Jasmine Mahmoud from Seattle University. Dr. Mahmoud's graduate school research explored the underlying causes behind the decline of theater by studying artists in New York. She discovered that theater was not dying, but was rather thriving on the "urban margins". Largely white artists in Brooklyn were calling neighborhoods inhabited primarily by people of color "urban margins" and "frontiers". Dr. Mahmoud found that theater artists and contemporary venue owners were not facing challenges related to cost, but rather to restrictive policies such as noise ordinances and cabaret licenses (rights to dance).²⁷

Dr. Mahmoud's primary focus has been on redlining: "if we can't address redlining, then we can't address the core issues". She notes that the United States' historical and continued devaluation

²⁷ Mahmoud, J. "Brooklyn's Experimental Frontiers: A Performance Geography." *TDR/The Drama Review*, vol. 58, no. 3, 2014, pp. 97–123., doi:10.1162/dram_a_00375.

of non-white neighborhoods through redlining has plundered wealth from people of color. Dr. Mahmoud argues that until we implement a fully anti-racist federal policy that reinvests wealth in communities of color, gentrification and displacement will continue unabated. People of color need to have wealth to keep up with rising costs.

The Evans consulting team identified opportunities for creative placekeeping by highlighting lessons learned from listening to community organizations. By combining a national field scan with local interviews, we were able to create a rich dataset representing a wide range of creative placekeeping efforts. As a result, we were able to ground our analysis and recommendations in best practices and maintain the integrity of the honest responses we received from community-led organizations.

Chapter 3: Field Scan

We identified five unique strategies in communities across the United States and Canada that have been used to combat displacement and gentrification. We selected these strategies because they complement current efforts already underway in Seattle. Seattle has a robust arts sector, so we focused on creative placekeeping initiatives that could expand and deepen local efforts. Whether it involves directing funding to community organizations to generate data or adding race and ethnicity to the eligibility requirements for historical districts, we believe these examples hold lessons for Seattle.

We concentrated our analysis on five cities which have similar demographics and trends to Seattle - Toronto, Vancouver BC, San Francisco, Los Angeles, and Minneapolis. During our exploratory interviews with ARTS stakeholders, these cities were frequently cited as good case study comparisons to Seattle. Each city has been host to creative initiatives that promote, protect, and preserve local arts and culture.

City
O Dakland
O Toronto
O Saland
O Minnespetis

Vancouver, BC

Pall

Vancouver, BC

Pall

Oakland, CA

United States

San Francisco, CA

Dos Angeles, CA

Figure 1: Map of Field Scan

Figure 2: Summary of Field Scan

Types of Initiatives	Field Scan			
	Name of Institution	Region	Mission	What they are working on
City-Led Policy Change Initiatives	Minneapolis City Council	Minneapolis MN	To take strategic action to address climate change, dismantle institutional injustice, and close disparities in health, housing, public safety and economic opportunities ²⁸ .	- Adopted Cultural Districts as a part of Minneapolis 2040, the city's comprehensive plan Implemented culturally-specific, multi-pronged strategies to protect cultural roots and keep housing affordable to current residents.
Capital Funding	Community Arts Stabilization Trust (CAST)	San Francisco and Oakland, CA	To create stable physical spaces for arts and cultural organizations to facilitate equitable urban transformation ²⁹ .	- Helped arts organizations acquire permanent spaces through long-term below market-rate leases and a lease-to-own model.
				- Provided technical consultation and financial aid to arts and cultural organizations.
				- Developed a comprehensive map that outlines existing and potential spaces for nonprofit arts and cultural activities in San Francisco.

²⁸ Cultural Districts - Minneapolis. (n.d.). Retrieved from https://minneapolis2040.com/policies/cultural-districts/

 $^{^{29}\,} About - CAST - Community\, Arts\, Stabilization\, Trust.\, (n.d.).\, Retrieved\, from\, https://cast-sf.org/about/$

Community Organizing for Equitable Development	Thai Community Development Center	Los Angeles CA	To advance the social and economic wellbeing of low and moderate income Thais and other ethnic communities in the greater Los Angeles area through a comprehensive community development strategy ³⁰ .	- Pushed for the establishment of the Thai Town Marketplace Implemented a streetscape improvement project to install culturally-specific infrastructure and arts installations Secured city funding for business counseling and financial literacy courses for Thai-owned small businesses Created a culturally-specific farmers market Organized a city-wide Renters Lobby Day.
Community Centers and Development Initiatives	Latincouver	Vancouver BC	To create a socio- economic space to promote relationships and cultural exchange among Latin Americans and the Canadian mosaic ³¹ .	- Organized the biggest Latin festival in the Pacific NW, called Carnaval del Sol Developed strategic partnerships between the Latinx community and private and public organizations.
Information Sharing	Artscape	Toronto ON	To make space for creativity and transform communities ³² .	- Developed property for low-income artists, performance and event services, creative professional development, and public art galleries Worked with nonprofits to engage stakeholders and

³⁰ About us - Thai Community Development Center - thaicdc.org. (n.d.). Retrieved from http://thaicdc.org/about/

 $^{^{\}scriptsize 31}$ Latincouver. (n.d.). Retrieved from http://www.latincouver.ca/about-us-2/

³² About Us. (n.d.). Retrieved from http://www.artscape.ca/about-us/

	conduct research to design inclusive cultural space projects.
	- Provided resources and access to technical expertise on inclusive community development.

City-Led Policy Change Initiatives

Cultural Districts, Minneapolis, Minnesota

In a study of gentrification across Minneapolis, researchers found that roughly 40 percent of city neighborhoods exhibited signs of gentrification between 2000 and 2015.³³ Longtime residents in these neighborhoods experience displacement pressures due to the rising costs of living.

In 2019, the Minneapolis City Council adopted Cultural Districts as part of Minneapolis 2040, the city's twenty year comprehensive plan. Cultural Districts aim to prevent the displacement



The City's Comprehensive Plan

of low-income residents by supporting culturally-specific businesses and creating a vibrant commercial presence. The City defined Cultural Districts as "a contiguous area with a rich sense of cultural and/or linguistic identity rooted in communities significantly populated by people of color, Indigenous people, and/or immigrants". The city will implement the below multi-pronged strategies to protect cultural

³³ Lee, J. (2019, September 10). Why Minneapolis wants to create six 'cultural districts' across the city. *Minnpost*. Retrieved from https://www.minnpost.com/metro/2019/09/why-minneapolis-wants-to-create-six-cultural-districts-across-the-city/
³⁴ Cultural District: Strengthen neighborhoods by prioritizing and accelerating economic development, public transit, and affordable housing policies, practices, and resources to protect the racial diversity and uplift the cultural identity of the city's areas where a significant portion of the population is comprised of people of color, Indigenous people, and/or immigrant (POCII) communities. (n.d.). Retrieved from https://minneapolis2040.com/policies/cultural-districts/

roots and keep housing affordable to current residents and business owners:

- Reach out to Cultural District residents and stakeholders to gain grassroots input and participate in active, inclusive community development tailored to the neighborhood's needs.
- Provide technical assistance to entrepreneurs and small business owners in creating tools that will revitalize commercial activity.
- Examine regulatory and policy barriers that impede the success of small, culturally-specific businesses.
- > Build community assets and long-term affordability by investing in cooperative-based economic and housing development strategies.
- > Foster partnerships between Cultural Districts and key tourism agencies to attract visitors and bring external capital into the neighborhood.

The Cultural Districts initiative is organized around a guiding principle: "to commit financial resources and help residents thrive in neighborhoods that are majority people of color and low-income". In Mayor Jacob Frey's 2020 budget address, he committed the first round of investments - \$750,000 for more frequent trash cleanups, better street lights, and updated building facades. By making Cultural Districts safer, impacted neighborhoods will attract new visitors who spend money at local businesses. Additionally, the city has committed \$200,000 for art events, \$100,000 for new business cooperatives, and \$350,000 for the city's convention and visitors association. ³⁶

Minneapolis' Cultural Districts emphasize strategic investment in target areas to provide economic support to local neighborhoods and individuals facing financial difficulties. By promoting strategies that build community wealth, like increased employment and business investment, these neighborhoods will be less subject to displacement.

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³⁵ Lee, J. (2019, September 10). Why Minneapolis wants to create six 'cultural districts' across the city. *Minnpost*. Retrieved from https://www.minnpost.com/metro/2019/09/why-minneapolis-wants-to-create-six-cultural-districts-across-the-city/ ³⁶ Ibid 35

Capital Funding

Community Arts Stabilization Trust, San Francisco, California



Founded in 2013 and located in San
Francisco, Community Arts
Stabilization Trust (CAST) helps local
arts organizations secure workspaces
and cultural facilities within the city.³⁷
CAST partners with local government
agencies, businesses, funders, and artists
to "promote and preserve artistic and cultural
traditions and innovations." Their work not

Photo Credit: Community Arts Stabilization Trust

only preserves culture, but contributes tremendously to local economic growth. CAST has three main programs: Real Estate, Keeping Space, and Culture Compass.

Real Estate

When local community arts organizations struggle to secure permanent spaces, they are more likely to be displaced by rising housing costs. CAST has helped four organizations stay in their current buildings by establishing long-term below market-rate leases and a lease-to-own model funded by philanthropy and other sources. As an example, CAST purchased and leased one of its buildings to the Luggage Store Gallery. This has allowed them to focus on their multidisciplinary arts programming and remain in the Bay Area. The Luggage Store Gallery's rent payments are applied to an equity stake in the building, meaning they will eventually own the building in the future.

³⁷ Community Arts Stabilization Trust. (n.d.). Retrieved from https://cast-sf.org/

Keeping Space

The Keeping Space program provides training and funding for San Francisco arts and culture organizations. The program focuses on two types of assistance: technical consultation and financial aid. CAST contracts with real estate consulting experts to provide technical assistance services including financial planning, design, site identification, commercial real estate, construction consultation, and funding analysis. CAST also provides grant funding to groups, collectives, and organizations that have developed plans for securing a long-term, affordable cultural facility.

To guide these efforts, CAST created an advisory group named the Cultural Space

Ambassadors. The Cultural Space Ambassadors are composed of artists and cultural workers

representing a diverse array of perspectives in the arts sector. The cultural ambassadors share their

feedback on creating and preserving space for local artists in San Francisco. Their contributions are

particularly important to CAST as many of these artists have been directly impacted by

gentrification.

Culture Compass

Culture Compass is a comprehensive map that outlines existing and potential spaces for nonprofit arts and cultural activities in San Francisco. This map is used by key stakeholders to assess the potential impact of gentrification on upcoming community development and grantmaking decisions. Currently, this map tracks over 450 nonprofit arts and cultural organizations, and over a thousand venues and workspaces in San Francisco.

As commercial rent in Seattle increases, many grassroots organizations struggle to keep up. In 2018, average annual rents were \$40 per square foot.³⁸ CAST provides up to \$75,000 to organizations that are purchasing facilities for permanent use. Rental assistance ranges between \$1.8

³⁸ Rosenberg, M. (2018, February 20). Seattle rents for offices soaring much faster than elsewhere. *The Seattle Times*. Retrieved from https://www.seattletimes.com/business/real-estate/seattle-rents-for-offices-soaring-much-faster-than-elsewhere/

- \$2.4 per square foot a month for qualified organizations. CAST also assists in facility improvement and other expenses as requested. By leveraging philanthropic and government funds for real estate, CAST helps local arts organizations build community wealth and preserve long-term cultural facilities.

Community Organizing for Equitable Development

Human Overlay Assessment, Thaitown, Los Angeles, California



Photo Credit: Damon Casarez

Thai Town was officially incorporated in East
Hollywood in the 1990s, but was never
included in conversations about neighborhood
development. California's former
Redevelopment Agency has invested millions of
dollars in the primarily low-income East
Hollywood neighborhood, rapidly driving up
the cost of living. As a result, many Thai,
Filipino, and Armenian immigrants have faced

an increasing amount of displacement pressure caused by the lack of employment opportunities, affordable housing, and culturally-specific resources.³⁹

In response to these challenges, Thai Community Development Center (CDC) demanded a seat at the table. They worked with city community development agencies to charter a Human Overlay study to center community voices and assess the impact of rapid development in Thai Town. Thai CDC also mobilized the community and produced an online tool to track all

³⁹ Huen, L., Kauhane, M., Danner, R., Gilbreath, J., Ishimatsu, J., Phillips, D., & Romano, T. (2016, May). (United States, National Coalition for Asian Pacific American Community Development & Council for Native Hawaiian Advancement). Retrieved from https://www.nationalcapacd.org/wp-content/uploads/2017/08/anti_displacement_strategies_report.pdf

development projects slated for Thai Town, providing an opportunity for residents and community members would to provide feedback and insight. Thai CDC has become an active player in participatory research and has organized community power to influence development projects. As a result, community development projects in East Hollywood have become more participatory and inclusive. Thai CDC's advocacy and equitable community development successes include:

- > Pushing for the establishment of the Thai Town Marketplace, which will incubate 18 small community businesses. The marketplace is zoned more restrictively to prevent large development projects from interfering with these microenterprises.
- > Implementing a streetscape improvement project to install culturally-specific infrastructure and arts installations.
- Securing city funding for business counseling and financial literacy courses for Thaiowned small businesses.
- > Creating a culturally-specific farmers market so low-income and elderly Thai community members can enjoy access to fresh food.
- Organizing a city-wide Renters Lobby Day to push for affordable housing and regulation on luxury housing.

Thai Community Development Center's efforts have placed particular emphasis on building community knowledge. Thai CDC surveyed more than 1,000 residents and 220 businesses on neighborhood improvement. They led residents in participatory mapping to pinpoint areas that would benefit from investment, and engaged individuals with less access to information to evaluate how outreach could be more accessible. By doing so, their advocacy was more reflective and representative of community needs.

Community Centers and Development Initiatives

Latincouver, Vancouver, British Columbia, Canada

Latincouver is a nonprofit organization that serves the Latinx community in Vancouver BC. Latincouver hosts a variety of business, social, and cultural events throughout the year like Carnaval del Sol (CSOL), Inspirational Latin Awards (ILA), Latin-Canadian Professional Network (LCPN), and ExpoPlaza Latina (EPL). Latincouver's events help Latinx folks build their professional networks and access the connections they need to help their organizations succeed. Latincouver also promotes cultural exchange between Latin America and Canada.

For the past 10 years, Latincouver has organized Carnaval del Sol, the biggest Latin festival in the Pacific Northwest. The event showcases over 350 artists and exhibits, including Native Canadian and Latin American visual arts, traditional folk dances, and arts and crafts displays. Carnaval del Sol promotes Latinx culture and acts as a bridge between Vancouver's rapidly growing Latin Canadian communities and other communities. The festival aims to enhance diversity and community engagement through arts and culture.

Through its events, Latincouver develops strategic partnerships between the Latinx community and private and public organizations. Partner organizations support Latincouver by volunteering, donating, and providing expertise. In return, partners benefit from increased awareness within the Latinx community, which enhances their brand⁴⁰. These collective social events help people understand the importance of arts and culture of the Latinx community.

Information Sharing

Artscape, Toronto, Ontario, Canada

More than 30 years ago, Artscape was founded to support artists who were struggling with Toronto's rising costs of living. Since then, the organization has transformed from an affordable real

⁴⁰ Our Partners. (n.d.). Retrieved from http://www.latincouver.ca/our-partners/

estate developer into a cross-disciplinary leader on creative placemaking. Artscape's programs now span property development for low-income artists, performance and event services, creative professional development, and public art galleries. Perhaps most importantly, Artscape took its vast knowledge and experience with creative placemaking and founded the Creative Placemaking Lab, where they support neighborhood development projects around the world.

The Creative Placemaking Lab builds community knowledge and lends technical expertise to groups engaged in creative placemaking strategies. Their consulting team primarily focuses on:

- > Strategy & Design: working with nonprofits to engage stakeholders and conduct research to design inclusive cultural space projects. Artscape provides technical expertise, particularly to communities new to development projects, to create strong financial, governance, and operating models.
- ➤ Knowledge Building: providing resources and accessible knowledge on inclusive community development. Artscape has compiled an extensive library of case studies, feasibility studies, business plans, project development templates, stakeholder engagement, and webinars to access for people across the world.

Analysis

Minneapolis Cultural Districts: Minneapolis' Cultural Districts are unique because they are designated and defined using race, ethnicity, immigration, and cultural identity. Seattle currently has Arts & Cultural Districts, evaluated on the presence of arts and culture, and Historic Districts, identified by historic importance and potential for tourism. These districts include diverse neighborhoods including Chinatown/International District, Central District, and Rainier Beach/Valley, but were not selected due to their larger immigrant and POC populations. If Seattle

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⁴¹ About Artscape. (n.d.). Retrieved from http://www.artscapediy.org/About/About-Artscape.aspx

were to use race and ethnicity as the evaluation criterion for new Arts & Cultural Districts and/or Historic Districts, neighborhoods with high concentrations of people of color, including CID and Rainier Beach, could become eligible to access additional resources afforded these special districts.

Community Arts Stabilization Trust: Similar to CAST, King County offers robust support for arts and cultural facilities. 4Culture offers four grant programs designated for building, equipment, and other capital expenditures. ARTS also provides funding through its Cultural Facilities Fund. However, the application requirements for these funds require technical expertise that many small, grassroots organizations do not have. Offering technical assistance and grant writing support, similar to what CAST provides, could help smaller organizations access these critical funds.

Thai Community Development Center. When government agencies do outreach, they tend to lean on organizations that have strong roots in their communities. Knowing this, Thai Community Development Center focused their efforts on generating data and feedback directly from Thai Town residents. By doing so, Thai CDC was able to articulate community needs more accurately. With additional funding for grassroots organizations to conduct surveys and build community knowledge, creative placekeeping efforts can be tailored to have more positive impact on those most affected by displacement and gentrification.

Thai CDC's efforts also bridge many different issue areas - advocacy, neighborhood development, food security, affordable housing, business development, and art. Creative placekeeping efforts do not happen in isolation. They are improved and enhanced by community assets including strong small businesses and affordable housing, strengthening community investments.

Latincouver: Latincouver's arts, culture, and business events draw thousands of attendees every year. The organization attracts much needed visibility to the community by showcasing Latinx and indigenous artists. Latincouver has invested heavily in year-round neighborhood activation,

which builds partnerships and investment in the Latinx community. Latincouver's success underscores the importance of continuing to expand funding for community-led activation events in Seattle.

Artscape: Similar to Seattle's Chinatown/International District Preservation and Development Authority (SCIDpda) and El Centro de la Raza, Artscape has deep experience with neighborhood development and creative placekeeping. However, Artscape has gone a step further by documenting and sharing the lessons they have accumulated over the past 30 years. Many creative placekeeping efforts are tied to real estate development, which can be difficult to navigate for the vast majority of grassroots community groups. By sharing a repository of information and providing consulting services, Artscape helps grassroots organizations across Canada develop culturally-specific projects in their own communities. Seattle's highly skilled development authorities play a central role in their neighborhoods, and similar to Artscape, could provide training and an inventory of resources for grassroots organizations seeking to do similar work.

Concentrated analysis of five unique strategies in cities that mirror Seattle's landscape provided constructive insight into how ARTS can utilize innovative programs to implement creative placekeeping. With this information, we conducted a series of Seattle-specific case study interviews to learn creative placekeeping strategies led by local grassroots community organizations, analyzing similarities and differences to provide feasible, actionable creative placekeeping steps for ARTS.

Chapter 4: Creative Strategies in Seattle -- A Case Study Approach

During our interviews with ARTS staff, we asked which organizations they wanted us to explore. Through network mapping, we created an initial list of 50 organizations and narrowed it by focusing on organizations ARTS wanted to learn more about (less connected to ARTS, doing innovative work, community-led). We also screened our list to ensure we had a wide representation of Seattle's historically ethnic neighborhoods.

We interviewed seven community organizations, primarily in South Seattle, to learn more about their creative placekeeping efforts. The neighborhoods in which they work include: Central District, South Park, Chinatown/International District, and Rainier Valley. These organizations are culturally-specific and/or geographically focused on a specific neighborhood. As a result, we were able to gain insights into cultural anchors deeply embedded in their communities.

Interview Research

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Figure 3: Community Organizations in Seattle

Central District

Wa Na Wari, a Black-Owned Private Residential Home for the Arts

Wa Na Wari is a community organization in the Central District that "creates space for Black ownership, possibility, and belonging through art, historic preservation, and connection." As a community space in Seattle's center of Black culture and historically redlined, but rapidly gentrifying, neighborhood of the Central District, Wa Na Wari is committed to creating spaces that center Black artists. Their innovative programs include:



Photo Credit: WA NA WARI

- Exhibits that feature a rotating set of local and regional Black artists.
- Space for broadly defined community events like sermons, workshops, lectures, and film screenings.
- ➤ Community organizing that convenes folks across many different identities (elders, youth, artists) to push for systems change work.

Wa Na Wari officially opened on April 5, 2019 after Inye Wokoma assumed ownership of his grandmother's home. The house is owned by four co-founders, Inye Wokoma, Elisheba Johnson, Rachel Kessler, and Jill Freidberg, who rent the space so that Black artists have a place to showcase their work. Since Wa Na Wari opened its doors, more than 2,400 people have come to events or have stopped by to spend time with other community members.

Wa Na Wari was established in response to the Central District's rapid gentrification, which has pushed the Black community out of the neighborhood. Inye, who grew up in the neighborhood, noted that everything has changed ever since Black folks were increasingly pushed out of the Central District. The community is more dispersed, and the geographic distance can make it more difficult

to maintain community bonds. Many Black-owned small businesses have been replaced with social and economic enterprises franchised by large corporations. As a result, it can be a struggle to keep the culture alive. However, both Elisheba and Inye noted that the community isn't necessarily gone, just that the center of gravity has moved away from the Central District. There are an increasing number of Black-centered community events happening in South King County. But as Seattle's historically Black neighborhood, Elisheba and Inye want to preserve, maintain, and honor the community that continues to hold on.

Wa Na Wari is unique because it is a social practice project that centers Black folks and has grown into a trusted organization. Black artists use their crafts for social good, which builds upon itself and keeps Black culture in the community. Wa Na Wari has become the "place that people are looking for to connect to their community." It is an inclusive space that is available for people when they need it, which will become more and more important as affordability pressures continue to weigh on the Central District. Essentially, Wa Na Wari is a space where Black folks can come be themselves.

Wa Na Wari is also known for its innovative ideas on community-led creative placekeeping. They are currently thinking of buying the property next door so Black artists can access community-owned offices and studios. Inye and Elisheba also proposed becoming a social planning incubator where Black folks can come up with ideas and implement policies that truly center community voices. Wa Na Wari's newness and commitment to being Black-led means the organization is able to be nimble in ways that more traditional organizations cannot. Their work has already crossed boundaries in urban planning, community ownership, community organizing, and creative placekeeping.

West Seattle - South Park

Duwamish Longhouse & Culture Center

The Duwamish Longhouse & Cultural Center is a creative space in South Park that

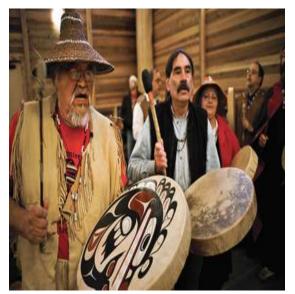


Photo Credit: Duwamish Longhouse & Culture Center

promotes the "social, cultural, and economic survival of Seattle Washington's aboriginal Duwamish Tribe". ⁴² Overlooking the Duwamish River Valley, and located near Historical Duwamish Site No. 1, the Longhouse seeks to "reclaim a space to revitalize our culture and preserve our living heritage". ⁴³ Throughout the history of the Duwamish Tribe in Washington State, there were nearly 180 longhouses.

Due to colonialism and gentrification by white

settlers, all of the longhouses were burned down, creating homelessness and displacement for the Duwamish people.

The State of Washington does not recognize the Duwamish Tribe as an indigenous nation, inhibiting their right to govern themselves as free people. To support their culture and maintain identity, the Duwamish Tribe formed Duwamish Tribal Services, a non-profit organization to raise funds for the building and maintenance of the longhouse. The Duwamish Tribal Council and a nonprofit board lead Duwamish Tribal Services to support the longhouse and continue fighting for federal recognition.

The Longhouse acts as a community center for the Duwamish community, providing arts and crafts activities, cooking classes, cultural projects, stories, weddings, and familial relationships.

⁴² The Longhouse Project. (n.d.). Retrieved from https://www.duwamishtribe.org/longhouse

⁴³ Ibid 32

The community at the Longhouse is very welcoming, reflecting its status as a gathering space and a place to learn about the history of the Duwamish Tribe. A few of the Longhouse's community events include:

- Cooking classes to teach people how to cook culturally-specific food.
- ➤ Bazaars where local and indigenous artists can sell their artwork.
- Pop-up justice documentaries where people can watch indigenous-related films.



Photo Credit: Duwamish Longhouse & Culture Center

- Plant identification courses to teach people about flora native to the area.
- > Tours and classes to teach people about the Duwamish people's resilience and tribal history.

Rosario-Maria Medina, who works for the Longhouse, also notes that the Longhouse is a physical space that serves and is representative of the Duwamish Tribe. It reminds people that the Duwamish people "are still here and that they aren't leaving anytime soon."

Chinatown-International District

Chinatown-International District (CID) Coalition

The Chinatown-International District (CID) Coalition is a group of community organizers "dedicated to fighting displacement in the CID, centering the needs of the community in development decisions, and standing in solidarity with other groups who are fighting displacement. What started as a small group of organizers quickly grew into a vast network of activists passionate

about protecting the culture and people of the CID."⁴⁴ The CID Coalition is guided by four principles: 1. Justice & Equity, 2. Collective/Democratic Participation, 3. Accountable Love Ethic, 4. Creative Empowerment.



Photo Credit: CID Coalition

The CID Coalition's focus on cultural placekeeping through intergenerational story-telling and food sharing is integral to their cultural practices, and is seen as healing. Additionally, public safety has remained a prevalent issue

within the C/ID as the culture of surveillance is problematic for community members. Antisurveillance work has become even more urgent during COVID-19 and the proliferation of stereotypes, and will be important in keeping the C/ID community safe.

CID Coalition and artist/neighborhood community organizer Monyee Chau states that "due to immense pressure to assimilate to American culture, Chinatowns across the country are losing neighborhood identity that took generations to build". According to Monyee, Chinatowns and cultural communities are a place to heal, hold stories and people together -- CID community members should not be ashamed of honoring their culture. The CID Coalition works to strengthen that community bond. The continued introduction of arts and culture to the CID neighborhood facilitates the four principles of the Coalition.

"due to immense pressure to assimilate to American culture, Chinatowns across the country are losing neighborhood identity that took generations to build".

⁴⁴ About Us. (2018, November 25). Retrieved from https://humbowsnothotels.wordpress.com/about/

The Wing Luke Museum of the Asian Pacific American Experience

The Wing Luke Museum is located in Chinatown-International District and works to "connect everyone to the dynamic history, cultures, and art of Asian Pacific Americans (APA) through vivid storytelling and inspiring experiences to advance racial and social equity". ⁴⁵ The Wing Luke is over 50 years old and has always been located in the CID. The museum is led and stewarded by the Asian Pacific American community, as well as the CID neighborhood. The Wing Luke Museum is a community-owned, community-led asset which amplifies the voice of the APA community to advance community priorities.

Nationally recognized for their community exhibition adviser model, The Wing does not



have curators on staff; rather, staff is charged to work hand-in-hand with community members to create exhibitions, layering the community organizing model within a museum space to advance a collective, shared vision. The museum has an iterative process that centers community members in each exhibition, giving the Wing Luke

Photo Credit: The Wing Luke Museum deep connections to the Asian Pacific American community. Cassie Chinn, the Deputy Director, noted that "oftentimes the process behind the exhibit is more important than the exhibit itself and results in long-term relationships and community empowerment." The Wing Luke Museum encourages people to take action to advance pressing issues the community wants to bring forward. In fact, many community activists educate and reach out to new audiences through the museum. Many exhibitions engage in contemporary issues the Asian Pacific Islander community has identified as advocacy priorities.

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⁴⁵ ABOUT US. (n.d.). Retrieved from http://www.wingluke.org/about-us

Museums oftentimes stay within their own walls, but the Wing Luke partners extensively with other neighborhoods and stakeholders in the community. As such, the organization is an integrated part of the neighborhood. The museum does not exist without the neighborhood and its future depends on the life of the community. To support the neighborhood, the Wing Luke has worked to establish other cultural anchors by partnering with Japan Town, revitalizing Canton Alley and Maynard Alley, activating CID parks, and doing neighborhood and food tours. When the Wing Luke built its latest home, it opted to open a retail store to bolster the CID's commercial presence and opted not to open a cafe to encourage visitors to patronize local restaurants. The museum is always thinking of ways to encourage visitors to explore the CID neighborhood. As a result, 75 percent of all Wing Luke visitors spend money at neighboring businesses, including food and retail.

Rainier Valley

Rainier Beach Action Coalition, Southeast Seattle

Gregory Davis leads Rainier Beach Action Coalition as their Managing Strategist. He founded Rainier Beach Community Empowerment Coalition (RBCEC) in 2003, organizing various



Photo Credit: The Seattle Times

groups in Rainier Beach, connecting young people to schools, and connecting residents to the community. In 2017, RBCEC merged with Rainier Beach Moving Forward and became Rainier Beach Action Coalition (RBAC). RBAC is now a "grassroots neighborhood development action coalition devoted to

implementing neighborhood responsive r enewal and development, focusing specifically on the implementation of the Rainier Beach Neighborhood Plan Update". 46

RBAC engages residents and empowers the community to implement the four program areas of the Rainier Beach Neighborhood Plan: Continuation of Arts, Public Safety, Farms & Gardens, and

⁴⁶ About | RBAC: Rainier Beach Action Coalition. (n.d.). Retrieved from http://www.rbcoalition.org/about/

Food Health. RBAC chronicles all public installations in the neighborhood, using citizen journalism to report positive aspects of the neighborhood (job creation, building community, health, culinary).

Rainier Valley Corps - Rooted in Vibrant Communities



Photo Credit: Rainer Valley Corps

RVC is an organization that "promotes social justice by cultivating leaders of color, strengthening organizations led by communities of color, and fostering collaboration between diverse communities". AVC infuses arts, artists, and creative approaches into its activities and cultural practices. According to Abesha Shiferaw, past Program Director and artist/resident in the neighborhood, "staff of color show up as they are, are mindful of cultural practices, invite youth to express themselves through art, and acknowledge indigenous lands and how to follow up with assertions."

RVC recognizes that many grassroots organizations serving communities of color are small and can struggle to keep up with nonprofit operations such as finance, human resources, and compliance. To address this need, RVC offers community-based organizations operations support (for a small fee) and organizational capacity building. By taking on finance, payroll, legal, and other administrative duties, RVC's partner organizations can focus more attention on their programs. With RVC's support, community organizations are more self-reliant and are able to build strong collaborations to facilitate space, visibility, and equitable practices of arts and culture.

⁴⁷ About | RVC: Rainier Valley Corps. (n.d.). Retrieved from: https://rvcseattle.org/mission/

When RVC needs physical spaces for trainings or events, they prioritize locations in historically POC areas to strengthen cultural anchors in those neighborhoods and teach RVC leaders about communities of color. RVC also prioritizes hiring and recruiting leaders of color for its fellowship program, where professionals are placed at grassroots organization. Doing so builds a strong leadership pipeline and increases the capacity of community-led, grassroots organizations.

Seattle Metro Area

Shunpike, a Fiscal Sponsor/Funding Intermediary Organization

Shunpike was started in 2001 by a group of arts producers who recognized the need for an organization that could handle administrative details for small arts organizations without the capacity or knowledge to handle nonprofit operations. Today, Shunpike fiscally sponsors grassroots organizations that are not 501(c)3 incorporated and handles their fiscal and administrative responsibilities. Shunpike removes barriers by facilitating, as opposed to dictating, the work of arts organizations with less access to resources. They have helped a broad array of communities gain entrance to the arts sector. According to Executive Director Line Sandsmark, Shunpike has "over 170 arts groups on their roster; some of whom do year-round exhibiting and some of whom revolve around single events." Shunpike offers three sponsorship levels:

- ➤ Basic Fiscal Sponsorship: Being a 501(c)3 fiscal sponsor for groups that are primarily self-sufficient.
- > Comprehensive Fiscal Sponsorship: Performing all administrative duties except payroll in exchange for a 10% fee (for paying vendors, completing tax forms, calculating tax abatements on merchandise sold, etc).
- Complete Fiscal Sponsorship: Providing full services to organizations, including payroll.
 Employees of partner organizations are classified as employees of Shunpike. Under this

agreement, arts organizations pay a percentage of what they're bringing in. By choosing this sponsorship level, small organizations can focus completely on arts programming without needing to worry about administrative responsibilities.

Shunpike also spearheads the Artists of Color Expo and Symposium (ACES), a two-day event funded by the National Endowment of the Arts, ARTS, Seattle Foundation, Department of Neighborhoods and 4Culture. ACES is a community-curated event led by people of color. Artists lead performances, exhibits, workshops, poster sessions, and other cultural activities that spotlight their unique experiences as people of color. All participating artists are compensated for their work, and \$10,000 is given to organizations led by communities of color.

Shunpike's Storefronts Program works with developers to install artwork in buildings, and is an expansion of an initiative that Pioneer Square businesses and SCIDpda started (along with ARTS and the Office of Planning and Community Development). Shunpike has since expanded the initiative across many different neighborhoods and cities.

In collaboration with the construction company Skanska, Shunpike will be opening a creative space in the Urban Village in The Square, an office development in downtown Seattle. Called "The Studio," this new space will be free for artists to use in perpetuity. The Studio's intended audience will be artists of color, and its space will be cheap to use for nonprofit organizations. Shunpike will also facilitate three to six art installations in the upper floors of the office development.

Chapter 5: Analysis and Recommendations

Analysis

Organizational Resilience

Though interviewee responses were unique to their organization and work, we found common themes across our interviews. Based on our research, we found that:

- Grassroots community organizations supporting people of color remain resilient in the face of gentrification and displacement.
- Although arts practices are dynamic and vary across communities, art is a necessary means to foster, maintain, and expand community.
- ➤ Visibility, social capital, and access to financial resources are the most pressing issues for arts organizations that support communities of color.

Passion drives community leaders to advocate for their neighborhood. These individuals and organizations have formed community centers that showcase their arts and culture. However, historical oppression of marginalized communities, specifically communities of color, continues to mold the fabric of Seattle and cities across the country. Redlining, housing discrimination, and property ownership rights have prevented people of color from accumulating wealth compared to white people.⁴⁸ The proliferation of these policies, and many others, continue to impact the vibrant cultures and practices led by grassroots organizations. To address inequities, Gregory Davis of Rainier Beach Action Coalition urges us to "navigate crosswalks to walk through the issues" rather than build bridges to walk over them. Community organizations led by and for people of color have always engaged in conversations around these issues. Davis emphasizes it is imperative for government agencies and other large companies that hold significant capital to transfer decision-

⁴⁸ Sollomon, D. & Maxwell, C. (August, 2019). *Systemic Inequality: Displacement, Exclusion, and Segregation. Center for American Progress*. Retrieved from https://docs.google.com/document/d/1c6YR5b-OudaoYobt0FDM9Z2Ug9h9Z-LFG2CSpyitkiQ/edit?ts=5eb213a1

making power to grassroots organizations and give authority to communities of color for equitable policy implementation.

Arts & Culture Practices

Despite formidable barriers, common themes throughout our interviews reveal that Seattle arts organizations supporting communities of color persist, providing space, access, and culture to their community. All of the interviewees mentioned food as a form of art, bringing individuals together to tell stories and share experiences, foster inter-generational relationships, and build community. "Food is not just an art form", says Monyee Chau, a CID Coalition member, "it is medicine that heals while facilitating the transfer of cultural practices to the next generation". Food is a means of cultural practice that can be performed at home in lieu of access to tangible community space for communities of color in Seattle.

Organizations with brick and mortar spaces for their communities are able to provide extensive arts and culture opportunities. The Duwamish Longhouse, in addition to being a museum and gallery, offers cooking classes, youth education, seasonal Bazaars for indigenous artists, and pop-up justice documentaries about indengeous cultures. Access to multi-use space for artists of color creates opportunity and facilitates growth. The Wing Luke Museum's approach to curating exhibitions engages the CID community throughout the decision-making process, fostering relationships with community members, providing meaning and purpose to The Wing Luke through community, and increasing accountability and transparency. The Wing Luke's activation of the CID community is seen through exhibits at the museum that engage contemporary issues of the API community. They "expand beyond the physical walls of the museum to partner with the neighborhood and grassroots community organizations".⁴⁹

The majority of our interviewees mentioned community activation as a means of arts and culture. Access to public spaces for artists of color provide community visibility and encourage

⁴⁹ Chinn, C. (2020, April 22). "Creative placekeeping led by grassroots communities." [Telephone interview]. Interviewed by Kevin Cernansky and Mitchell Chen.

individuals to be more engaged with their neighborhood through a sense of safety, understanding, and recognition. "Art Walks & Tours of neighborhoods, curation of a visual arts and theater festival conducted in community homes, and the activation of parks" are all examples of innovative strategies that grassroots organizations are utilizing to showcase arts and culture.

In addition to fostering relationships with the community, grassroots organizations are facilitating corporate partnerships to increase visibility and provide space for arts & culture. Shunpike's Storefronts Program "works with companies, developers, and property owners to install community artwork in windows or spaces in which the public has access". They also host ACES (Artists of Color Expo & Symposium), an annual event showcasing art curated by artists of color throughout the Seattle metro area. Shunpike "takes away barriers by facilitating, not curating, the work of smaller organizations and disenfranchised communities with less access to space and helps them gain entrance to the arts sector". Though these organizations remain resilient, they are nonetheless deeply impacted by gentrification and displacement.

Impact of Gentrification

Several of our interviewees noted that throughout history, gentrification (historic colonialism) has displaced communities of color from their home. "White settlers forcefully colonized the Duwamish Tribe's ancestral lands, destroying over 180 longhouses, creating homelessness, and displacing an entire community".⁵³ In Seattle, communities of color are forced out of their neighborhoods through racist housing policies, wealth inequality, and development that prioritizes profit over community. As people of color are displaced from the city, cultural centers

⁵⁰ Mahmoud, J. (2020 April 14). "Creative placekeeping led by grassroots communities." [Telephone interview]. Interviewed by Kevin Cernansky.

⁵¹ Sindsmark, L. (2020, April 22). "Creative placekeeping led by grassroots communities." [Telephone interview]. Interviewed by Kevin Cernansky.

⁵² Ibid 49

⁵³ Maria-Medina, R. (2020, March 13). R. "Creative placekeeping led by grassroots communities." [Telephone interview]. Interviewed by Kevin Cernansky.

currently operating in the Seattle metro area "find it challenging to support their communities from far away".⁵⁴

To this day, redlining impacts artists of color and has stripped communities of color of their wealth through devaluation. Chinatown-International District, Central District, and Rainier Valley have experienced the unfortunate impacts of redlining. Exclusionary housing practices, including redlining, have pushed communities of color into certain neighborhoods and exacerbated wealth inequality based on land ownership. Gregory Davis noted that "loss of wealth and historical oppression has put communities of color in a precarious place, facing high displacement challenges." Abesha Shiferaw warned that "today, historically ethnic neighborhoods are being stolen from communities of color and repatriated as marketable assets to white gentrifiers". Community centers, public spaces, and neighborhood business that showcased the arts and culture of these vibrant communities were sold to development companies without consideration of community impact.

Public works projects including the Seattle Stadiums, the I-5 freeway, the 2nd Avenue extension, and Regional Sound Transit have had significant impacts on communities of color. According to some activists, Sound Transit's Light Rail expansion "cut through the fabric of Rainier Valley, displacing families and businesses with little to no regard for their well being". ⁵⁵ It has forced the relocation of these communities time and again, making holding assets within the community more expensive and challenging. Properties near the light rail are oftentimes sold to outside developers to generate profit - without community commitment or input, exacerbating gentrification.

According to our literature review and interviewee data, if the communities within these vibrant neighborhoods continue to lose their wealth, property, and rights, the community centers and the art and culture they support will begin to disappear. It will become more difficult to cultivate

⁵⁴ Shiferaw, A. (2020, April 28). "Creative placekeeping led by grassroots communities." [Telephone interview]. Interviewed by Kevin Cernansky.

⁵⁵ Ibid 49

community leaders and the history of these historic spaces will change forever. All of our interviewees expressed the dire need to cultivate cultural placekeeping through "land ownership, wealth, and visibility to protect their arts spaces against the onslaught of gentrification". Their work, though it may seem incremental compared to the pace of gentrification, has gained traction and support from outside entities, and will continue to grow as their visibility within and beyond their community is recognized.

Grassroots Activism

Through a commitment to neighborhood activation and community building, grassroots organizations in Seattle have grown in their visibility. Their presence shows "their community that they are here to support them, and that they are not leaving anytime soon". Though oftentimes located in areas that can be difficult to access, such as the Duwamish Longhouse near the railroad tracks in West Seattle, organizations remain optimistic. All our interviewees expressed beliefs that their work strengthens community bonds, revitalizes cultural communities, and fosters space for the practice of arts and culture. The CID Coalition recognizes that Chinatowns across the country are experiencing similar plights related to gentrification. With this struggle comes a sense of community, and accessing that powerful unifying factor has empowered CID neighborhoods to utilize their neighborhoods as a place to heal, hold stories, and bring people together for collective action. They bring different forms of arts and culture to the neighborhood, keeping arts practices within CID through food, story-telling, and community.

Interviewees emphasized that land ownership, and its link to wealth, is integral to every arts organization. Rainier Beach Action Coalition (RBAC) advocates for land ownership to reduce the speed of gentrification and prevent the displacement of non-profit organizations - all while

⁵⁷ Davis, Gregory. (2020, April 15). "Creative placekeeping led by grassroots communities." [Telephone interview]. Interviewed by Kevin Cernansky.

⁵⁶ Ibid 54

contributing to the well-being, health, and public safety of community members. RBAC's prospective Food Innovation Center "will act as a community gathering space, a potential office space for non-profits, and the opportunity to build affordable housing above for community members". ⁵⁸ Both the Ethiopian Community Center and Filipino Community Center commissioned similar developments to build wealth within their community and to encourage economic support from peripheral communities. Additionally, RBAC is working to change land use codes around Sound Transit's light rail station. They are advocating to require developers to include a ground floor community benefit space if they wish to exceed zoning guidelines.

Many community organizations are an integrated part of the neighborhood, and would not exist without the community. The Wing Luke Museum focuses on year-round activation of the surrounding neighborhoods as an important measure to maintain vitality. Supporting local businesses is key to the success of the majority of the organizations we interviewed, as it brings financial support and wealth. Community-led and community-owned spaces increase visibility and facilitate the continuation of arts and culture practices. These organizations and spaces "act as cultural anchors, allowing visitors to explore the surrounding, vibrant neighborhoods". ⁵⁹

According to interviewees, the most effective creative placekeeping efforts were a result of community coalition building. As communities of color and other historically redlined neighborhoods in Seattle began working together, their "collective action produced tangible change and recognition. Government officials in positions of power could no longer ignore the call for equity". ⁶⁰ The creation of a coalition of arts organizations allows for the sharing of space to curate, exhibit, and showcase various arts and cultural practices in culturally competent spaces.

⁵⁸ Ibid 57

⁵⁹ Ibid 55

⁶⁰ Ibid 55

Government Support

The most commonly requested recommendations by interviewees were related to funding. Specifically, the lack of access to financial support and the lack of trust in grassroots communities to handle financial resources. Oftentimes, outside "experts" are tasked with solving a community problem. But these individuals are typically not community members and "do not understand the fabric, culture, or nuance of the community they are working in". Direct financial aid to communities of color, with no strings attached, is the most significant way to support grassroots organizations, and builds social capital and trust between government agencies and disenfranchised communities.

Transparency and accountability around decision-making was also a recurring theme throughout the interviews. Public Development Authority (PDA) projects, inclusive hiring practices, and building codes/zoning shift power to communities of color. Using a PDA "builds financial resources and assets that are community-led and community-owned".⁶² Hiring from communities of color allows the intersection of experience and culture to permeate and positively influence decision making. The very agencies that are working against anti-displacement in their mission perpetuate the problem through their hiring practices.

Recommendations

We consolidated the most frequently cited themes and pieces of community feedback from our interviews and created a set of five recommendations:

- 1. Increase the amount of flexible funds ARTS provides grassroots organizations.
- 2. Expand the ARTS' cultural space resources to include active outreach and training for communities at risk of displacement.

⁶² Ibid 57

⁶¹ Ibid 57

- 3. Designate ARTS resources to document local creative placekeeping efforts and connect organizations doing similar work.
- 4. Expand the Artist Up program to include more organizations and city departments.
- 5. Accountability & Transparency Protocols

Increase the amount of flexible funds ARTS provides grassroots organizations

The Seattle Office of Arts and Culture offers various types of grants to help community-based organizations meet their needs. These grants help organizations based in Seattle carry out their missions, which preserves the value of arts and culture in the city. However, despite the existence of these grants, organizations that are likely to be displaced due to gentrification are still being left out. Most ARTS grants are restricted in purpose and have long application processes, which discourage small organizations, especially ones with less staff capacity, from applying. As an example, requiring organizations to have a minimum number of years in operation prevents many newly created organizations, or those who have existed informally, from applying for funds.

We recommend ARTS conduct an evaluation of its current grant requirements to weigh the due diligence and risk management benefits of certain requirements against the barriers they erect for grassroots organizations to access funding. We understand that as a government organization, ARTS must steward public funds responsibly and ensure its financial resources are being used for their intended purpose. However, many community-led, grassroots groups do not have the organizational infrastructure to parse or meet lengthy application requirements. When thinking of risk management, there is also risk in underinvesting in marginalized communities and allowing gentrification and displacement to continue unabated.

We also recommend ARTS expand its pool of unrestricted grants. The majority of the organizations we interviewed highlighted the need for flexible funds - first to support capacity building and second to build trust with communities and invest in their knowledge and expertise.

Most small organizations do not have the infrastructure to handle the operational aspects of running

an organization - including but not limited to finance, payroll, human resources, fundraising, and communications. Despite strong programs and activities, organizations can't deliver their missions effectively if they lack organizational capacity. With flexible funds, organizations would be able to fund less attractive, but critically important activities such as financial planning or building a rainy day fund. By investing in capacity building, arts and cultural organizations can strengthen their infrastructure, management, and governance through board and staff development, program evaluation, strategic planning, external communication strategies, fundraising strategies, succession planning, technology improvements, and so on. Flexible grants allow grassroots organizations to operate sustainably so they can serve their communities effectively and for the long-term.

Unrestricted funding also allows organizations to be nimble and demonstrates trust in their work. One interviewee noted that "relationships and partnership need to be based in trust; trust that communities know what's best for their communities and have, in fact, given tangible and intangible resources to make their work possible." Another interviewee emphasized that it takes dedicated, consistent funding sources to support communities of color. Three of the organizations we interviewed explicitly stated they did not fully trust government agencies and felt as if government agencies did not trust them. Providing flexible funds would be an early step toward building positive relationships.

<u>Expand the ARTS' cultural space resources to include active outreach and training for communities at risk of displacement</u>

ARTS currently has a comprehensive library of cultural space resources on its website. ARTS has also developed the idea of certifying people for cultural space, including creating a training program to introduce real estate professionals (designers, attorneys, brokers, developers, agents, etc.) to the needs, opportunities, and functional models of cultural spaces in Seattle. However, parsing through and understanding these resources can be difficult for small organizations who lack technical expertise, especially those who serve communities with limited English proficiency. We recommend ARTS devote a greater percentage of staff time to providing outreach and training

programs that are physically located in neighborhoods that are predominately communities of color. As opposed to searching for information on the ARTS website or reaching out to the Cultural Space Liaison, ARTS can be more proactive in reaching out to community organizations that may benefit from the cultural space resources. Most of the organizations we interviewed lack connections in the policy space and do not have the expertise in creating cultural space that many larger organizations do.

In addition to connecting organizations to resources at ARTS, the proposed outreach work could also connect grassroots organizations to other organizations that have similar values. Creating these connections increases the likelihood that multiple organizations will band together to create long-term community assets.

The topics of training programs might cover financial assistance, rental subsidies, business opportunities, career training, and cultural space events. ARTS should work with existing community partners to create a tailored outreach program for historic and predominantly ethnic neighborhoods.

<u>Designate ARTS resources to document local creative placekeeping efforts and connect organizations doing similar work</u>

Seattle has a long, rich history of community organizing and creative placekeeping. The organizations we interviewed emphasized the importance of preserving the knowledge communities gained from these experiences - both out of respect and because of the lessons they hold for communities who are seeking to replicate these approaches. Many of our interviewees highlighted the work of organizations in other communities of color (i.e. historical preservation in Chinatowns) and expressed a strong desire to connect and learn more. They wanted to apply those lessons to their own community and build cross-racial partnerships. In fact, one of the most common themes from our interviews was the value of partnerships, especially across historically disenfranchised communities.

We recommend ARTS dedicate resources to collect and present information on creative placemaking from the perspectives of community organizations. This archival and presentation process is a way for communities of color to build knowledge and give legitimacy to their organizing efforts. It will also help organizations across diverse communities understand each other's efforts, make connections, and build cross-community efforts. In the short-term, our recommendation prioritizes documenting the creative placekeeping strategies of diverse communities around Seattle.

- Designating staff time for documenting creative placemaking efforts throughout Seattle.
 Or commissioning another Evans School consulting group to expand the inventory of creative placekeeping efforts in this current project.
- ➤ Incorporating more information into dashboards like the SpaceLab NW⁶³.
- ➤ Hosting information-sharing events like forums, seminars, and annual events like the Artists of Color Expo and Symposium.
- Creating online resources so communities of color can learn from each other's organizing experiences.

Expand the Artist Up program to include more organizations and city departments

Seattle's vibrant neighborhoods offer copious opportunities to participate in community activities led at the grassroots level. While it is important to recognize the innovative work being led by organizations that support communities of color, ARTS can amplify their work and expand their visibility. The Artist Up program, stewarded by ARTS, 4Culture, and ArtsWA convened "400+ under-represented artists, participating in 5 listening circles and 5 Focus Groups between 2013-2015". In addition, ARTISTS UP Project Manager Irene Gomez notes, "we offered 2 mixers per

⁶³ SpaceLab NW. (n.d.). Retrieved from http://www.seattle.gov/arts/programs/cultural-space/spacelab-nw

⁶⁴ Bach, C., & Kunimatsu, S. (2015). *Learning from Artists: Four Focus Groups Conducted for ARTISTS UP To inform the work of 4Culture, Artist Trust and City of Seattle Office of Arts & Culture,* Retrieved from https://artistsupdotorg.files.wordpress.com/2013/12/learning-from-artists_artists-up-report.pdf.

year, 2 professional development sessions per year, designed/administered a pilot funding program, and established a partnership with Mentorly, an online arts mentorship platform providing accessible and engaging opportunities to connect with emerging and professional artists from around the world."

A cross-organizational mentorship program for artists of color can activate a network of grassroots community organizations, provide space for artists to showcase their work, and engage the community to expand their personal and professional networks. To expand on ARTISTS UP's extensive programming, ARTS can provide physical space and social capital for grassroots organizations to lead initiatives while connecting artists of color with department-specific, long-term mentorship. Grassroots organizations are best positioned to know the needs of their own community. Facilitating a continued relationship with City departments will expand the social capital of ARTS and various Seattle government departments, increase visibility for artists of color in positions of power, and garner sustained fiscal resources for community organizations to implement programs and inform influential policy.

ARTS could connect Seattle Parks & Recreation and the Department of Neighborhoods with ARTISTS UP and community organizations specifically supporting disenfranchised communities for a continued mentorship program. Over three months, ARTS could conduct three community-led forums to engage neighborhoods with city officials to plan the activation of public spaces for artists of color. The next three months would include planning community events to showcase the vibrant, multi-faceted work of grassroots artists. This would include administrative support from ARTS to facilitate the necessary permits, codes, and requirements between city departments (Parks & Neighborhoods). Community organizations are already spread thin, and removing administrative workload barriers will allow for increased engagement with the city and various public spaces throughout Seattle. The remaining six months of the year would see the activation of community-led events throughout the city. The annual continuation of relationships

between grassroots organizations and city departments would increase visibility, strengthen trust and relationships, and encourage creativity and flexibility for artists of color to proudly express their intersectional identities.

Accountability & Transparency

ARTS should facilitate the implementation of protocols that require community inclusion throughout decision-making processes. Outside developers and city zoning authorities focus on financial outcomes of new projects with little to no transparency on the process, and lack sufficient incentive to incorporate community voices. Without procedural measures to include communities of color, arts and culture practices that are supported by grassroots organizations will continue to become displaced.

In addition to the inclusion of community voices throughout the planning process, community members must be given representation at city-led committees / commissions that allow them to act as liaisons for the community. Similar to the RSJI Toolkit, grassroots arts organizations that support communities of color must be given a seat at the table; their input is not only valuable, it is crucial to the growth of Seattle. City ordinances, policies, and procedures can be challenging and overwhelming to navigate even for people who are familiar with the information. For community members, it is far more difficult to navigate. However, when community members are given access to decision-making, the information and resources becomes more transparent, and city officials are held accountable through equitable representation of disenfranchised communities.

Chapter 6: COVID-19 and the Arts Sector

The coronavirus pandemic has struck the arts and culture sector hard. Due to stay-at-home mandates, artists and organizations have seen revenue from performances and exhibits evaporate in a matter of weeks. Many organizations have also had to cancel their annual fundraisers, creating additional strain on budgets. As of May 2020, the arts sector is projected to lose between \$133,245,923 and \$135,340,923 of revenue in fiscal year 2020. Artists who had been able to rely on secondary sources of income during past downturns are facing heavy job losses in the service industry, education, hospitality, and tourism. Between March 15 and 21, the arts sector recorded an increase of 2,375 percent in unemployment claims. Philanthropic and government agencies have provided relief funds, including at the time of this report, \$1 million in arts stabilization funding from ARTS and \$1 million from 4Culture, but the need has vastly outpaced the amount of available resources.

Small grassroots organizations are particularly vulnerable to the negative impacts of the pandemic. They often lack the financial reserves and donor base that many larger organizations benefit from. Additionally, many small organizations may not qualify for federal relief because they do not have nonprofit status, or if their workers are contracted or paid from public events.⁶⁷ In fact, a few of the organizations we interviewed noted that their already lean budgets and small staff capacity left them less room to maneuver and adapt to declining revenues. Combined with the fact many of these grassroots organizations serve people of color, there is a real danger that communities of color will lose important cultural and community anchors.

⁶⁵ ArtsFund.org. (n.d.). Retrieved from http://www.artsfund.org/covid-19-arts-sector-impacts/

⁶⁶ Vansynghel, M. (2020, April 17). Coronavirus has ravaged the arts. Financial relief is available, but is it enough? Retrieved from https://crosscut.com/2020/04/coronavirus-has-ravaged-arts-financial-relief-available-it-enough ⁶⁷ Ibid 66

Despite these challenges, many organizations have found creative ways to adapt and continue to do important work in their communities. Wa Na Wari has begun streaming content, ⁶⁸ including comedy nights, virtual dance parties, and an experimental participatory performance. Monyee Chau, along with other artists, has covered racist posters in the CID neighborhood with beautiful artwork. ⁶⁹ Shunpike is exploring ways to move the Artists of Color Expo and Symposium to a digital space. The Wing Luke Museum continues to provide curated stories and digital content, including a revamped retail marketplace. Individual artists have created murals on storefronts of businesses who have been forced to close by the pandemic. Even in the middle of a pandemic, grassroots organizations and artists of color continue to be cultural anchors for their communities. It is incredibly important to continue supporting these efforts. For individuals, support might include donating, buying memberships, and commissioning artists. For philanthropy and government, this may include carving out additional resources and providing funding to arts organizations and artists.

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⁶⁸ Keimig, J., Frizzelle, C., Smith, R., & Keimig, J. (n.d.). Wa Na Wari Wants You to Consume Art Through Zoom. Retrieved from https://www.thestranger.com/slog/2020/05/13/43668416/wa-na-wari-wants-you-to-consume-art-through-zoom ⁶⁹ Vansynghel, M. (2020, May 13). Seattle artist fights anti-Asian racism in the Chinatown-International District. Retrieved from https://crosscut.com/2020/05/seattle-artist-fights-anti-asian-racism-chinatown-international-district

Conclusion

Community-led organizations are resilient and have succeeded by being innovative and responsive to community needs. Their creative placekeeping efforts show that communities of color know what is best for their own communities. Our project documented these grassroots efforts and provided recommendations on how ARTS and other government agencies can support this work. We interviewed a subset of organizations, but believe it is important to recognize there are many more organizations doing great work who we were unable to speak with. Their stories and creative placekeeping efforts are critical to those communities as well.

Our recommendations centered on three common themes:

- ➤ The importance of expanded and sustained funding for community-led creative placekeeping efforts.
- The desire for more partnerships and cross-community coalitions.
- The need for government agencies to be more transparent and accountable, and to build trust between historically disenfranchised communities and government agencies.

We believe our proposed recommendations, drawn from our field scan and interviews, will have a measurable impact on the success of grassroots creative placekeeping efforts. But with accelerating gentrification and displacement pressures, these recommendations are only a first step. Community-led organizations are at the heart of communities of color and should be supported as vital cultural anchors.

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Appendices

Appendix 1: About the Research Team

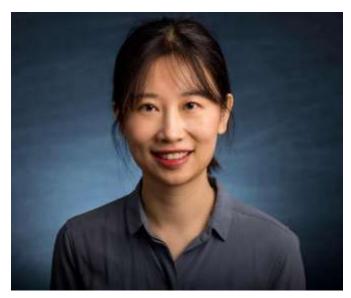


Kevin Cernansky (he/him) is a Master of Public Administration candidate at the University of Washington Evans School of Public Policy & Governance, concentrating in social policy and public financial management. He serves as President of Out in Public, the Evans School's LGBTQ policy advocacy group, and is a Board Fellow for Country Doctor Community Health Centers. Through these capacities, he is working to bridge communication gaps and connect community members to available resources. Kevin serves as the Director of Social Media for the David Bohnett Foundation, utilizing the social media channels of the foundation to raise the voice of their partnerships. He creates and

manages content that addresses important issues related to the foundation's program areas including LGBTQ issues, gun violence prevention, and food recovery/re-distribution. Kevin received his B.A. in Anthropology from the University of California, Los Angeles. With a minor in LGBTQ studies, he is committed to advocacy initiatives that support the LGBTQ movement, particularly intersectionality within the community. In his free time, you can find Kevin baking cookies, taking care of his house plants, and researching a new restaurant to check out!



Mitchell Chen (he/him): Mitchell is a part-time Master of Public Administration student at the Evans School of Public Policy and Governance at UW. He currently works for Group Health Foundation as their Operations Associate. He is excited about working on social and economic justice projects led by communities most impacted by structural oppression. Most recently, he worked at the University of Washington managing a portfolio of endowments, advancement projects, and donor stewardship events in service to the university's fundraising and impact goals. He also worked for Asian Pacific Islander Americans for Civic Empowerment (APACE) to mobilize the API and immigrant vote, and Solid Ground to fundraise for affordable housing.



Chenyang Jin (she/her): Chenyang is a Master of Public Administration student at the University of Washington Evans School of Public Policy & Governance. She is from China and has a Bachelor's Degree in Public Administration in China. She has strong interests in human rights, international affairs, and social impact. She volunteered for six months in Beijing to teach migrant children painting, with the Communist Youth League Beijing Committee initiative. She also had an internship at Clean Air Asia and studied the challenges international NGOs face in China. This past summer,

with an interest in marketing and the cosmetics industry, Chenyang interned in the marketing department of Amore Pacific to learn how to expand brand influence using digital marketing.



Huan Xu (she/her): Huan is a second-year master's student studying **Public** Administration at the Evans School of Public Policy and Governance. She is an international student from China. She speaks Mandarin, Cantonese, and English. She learned Politics and Public Administration, and International Economics and Trade in her undergraduate school in China and got two bachelor's degrees. Huan worked with online social media relevant to Politics. She is also working as a college counselor with students from diverse backgrounds. Huan likes drama, dance, singing, and cooking. She

believes that governments will contribute to relationship building and humanity comes first in global issues. Art is a bridge to connect people from diverse backgrounds without a high demand for language input.



Pich Keo (he/him): Pich is originally from Cambodia. Currently, he is doing his Master's Degree in Public Administration at the University of Washington's Evans School of Public Policy and Governance. Five years ago, while he was doing his undergraduate majoring in law in Cambodia, he was given an opportunity to work as a judge assistant at the Phnom Penh Municipal Court. He was assigned to assist in drafting the criminal and civil verdicts, recording the answers from plaintiffs and defendants, and maintaining all legal documents. It was his first professional work experience and was one of the reasons

that inspired him to pursue higher education in the United States. Also, he worked as a full-time intern in the Communication and Information Unit at the UNESCO Phnom Penh Office this summer. His role was to provide assistance for the implementation of the Access to Information (A2I) project by drafting the concept notes, agendas for UNESCO's meetings, and consultations with a wide range of stakeholders, including senior government officials, development partners, and media professionals and journalists.

Appendix 2: Measure Identification and Strategy

Defining Key Terms

Though key words and phrases may prove challenging to conceptualize, it is imperative they be defined to guide both the research and the reader. This step is required in both quantitative and qualitative studies.

Setting Boundaries

We conducted multiple internal stakeholder conversations to scope and set boundaries for the project. Scoping the project helped establish the number of case studies to research, the quantity of Seattle-based organizations and individuals to interview, and the breadth of our three research questions.

Reliability

Measures that are reliable have succinct definitions that are clear and easily understood. To collect reliable information, the same five (5) questions were asked in each interview, and the structure of the interview remained fixed.

Appendix 3: Interview List for Community Organizations

Organization / Individual Name	Neighborhood	
ACES: Artists of Color Expo & Symposium		
Line Sindsmark	Seattle Metro Area	
CID Coalition		
Monyee Chau	Chinatown-International District	
Duwamish Longhouse & Cultural Center (EDI)		
Rosario Maria-Medina	South Park	
Jasmine Mahmoud, PhD	Central District / Capitol Hill	
Rainier Beach Action Coalition		
Gregory Davis	Rainier Valley	
RVC - Rooted in Vibrant Communities	Rainier Valley	
Abesha Shiferaw		
Wa Na Wari	Central District	
Wing Luke Museum		
Cassie Chin	Chinatown-International District	

Appendix 4: Interview Instrument

Interview Instrument

Capstone Team: Huan Xu, Chenyang Jin, Pich Keo, Mitchell Chen, and Kevin Cernansky

Evans School of Public Policy and Governance

Project Description

The purpose of this project is to review and document creative anti-displacement strategies being led at the grassroots and institutional level, which are helping to keep creative/cultural spaces for artists, especially artists of color, in our cities. We will review academic literature and conduct qualitative studies (interviews, case study write-ups) of individuals and organizations whose work has the intended or the unintended impact of anti-displacement and "place claiming".

Guidelines

- ➤ Names, pronouns, contact info for post interview questions or additions
- ➤ Interview Structure: 45 minute interview- 1 person leads discussion, 1 person takes notes

Research Timeline

- ➤ Project Start Date January 06, 2020
- ➤ Mid-Project Presentation at ARTS March 09, 2020
- First Complete Draft Report Due to ARTS Seattle May 01, 2020
- ➤ Completed Paper May 18, 2020

Contact Information

1. Kevin Cernansky (He/Him), Consultant, Seattle Office of Arts & Culture

-Email: kjcernansky@gmail.com

- 2. Mitchell Chen (He/Him), Consultant, Seattle Office of Arts & Culture
 - -Email: chenm16@uw.edu
- 3. Mytoan Nguyen-Akbar, PhD. (*She/Her*), Impact and Assessment Manager, Seattle
 Office of Arts & Culture
 - -Email: Mytoan.Nguyen-Akbar@seattle.gov

Questions:

- 1. Can you tell us about your organization?
- 2. Tell us about your arts and cultural practices.
- 3. What are some challenges you or your organization are experiencing as it relates to gentrification?
- 4. How does this work impact the neighborhood (i.e. now and 5-10 years from now)?
- 5. How can government agencies such as ARTS support your work?

Additional Questions

"Is there anything else you want to say to the Seattle Office of Arts & Culture about creative placekeeping and how it may impact Seattle?

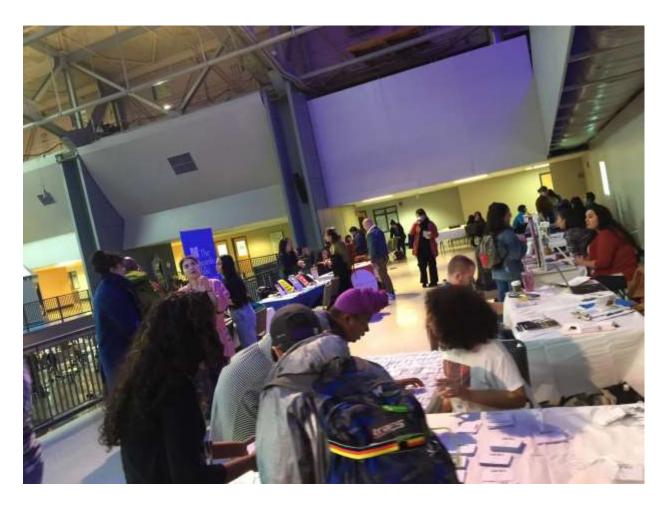
What are other great organizations doing work like yours?

Appendix 5: Policy Topics / Options and Field Scan

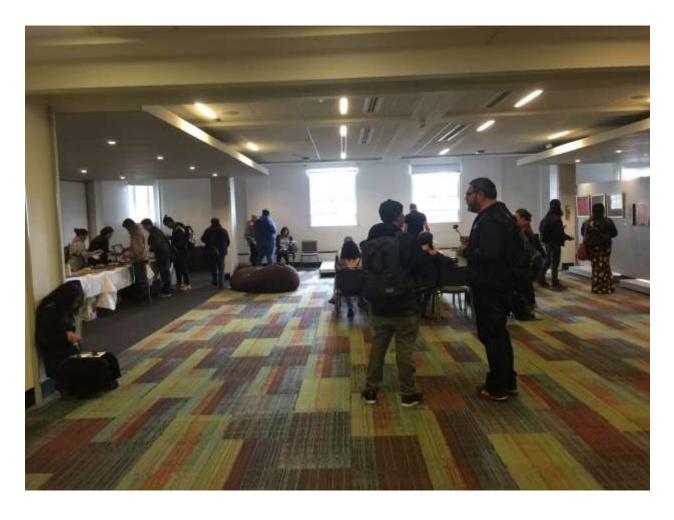
Policy Topics	Regions and Field Scan				
/ Options					
City-Led Policy Change Initiatives	Minneapolis: (1) Cultural District; (2) Anti- Displacement Policy Network	Los Angeles: (1) Central Business District Redevelopme nt Plan; (2) Wiggins Settlement Agreement	San Francisco: 2014-2019 Strategic Plan	Belonging in Oakland: A Cultural Developmen t Plan"	
Capital Funding			San Francisco: Community Arts Stabilization Trust (CAST)		
Community Centers and Development Initiatives	Canada: Latincouver	Los Angeles: Pukúu Cultural Community Services	San Francisco: (1) African American Art & Culture Complex; (2) Chinatown Community Developmen t Center		New York: (1) Akwesasne Cultural Center; (2) Latinas en New York
Community Organizing for Equitable Development		Los Angeles: 1. Cultural- Eco District (Little Tokyo)	Minneapolis: Arts-Driven Place- Making (Asian		

		2. Grassroots City Planning (Chinatown) 3. Thai Community Development Center (CDC)	Economic Developmen t Association)	
Information Sharing	Canada: Artscape			New York: Project for Public Spaces

Appendix 6: Events that Evans Consultants Participated



Picture 1: Artists of Color Expo & Symposium (ACES): Artists Circulating and Talking at the Entrance



Picture 2: Artists of Color Expo & Symposium (ACES): Artists Gathering after Speech



Picture 3: Artists of Color Expo & Symposium (ACES): Artists Enjoying Exhibitions



Picture 4: Mandala in Wa Na Wari



Picture 5: Capstone Team in Wa Na Wari